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ABSTRACT

Intended for students taking the English 30 Grade 12 Diploma Examinations in Alberta, Canada, this test booklet contains the composition component of the June 1988 tests. During 2.5 hours, students are required to perform the following writing tasks: (1) a personal response to an excerpt from Annie Dillard's "Teaching a Stone to Talk" (30% of the examination grade); and (2) a composition requiring students to choose any two authors studied in senior high school English classes to illustrate the theme of maintaining identity through setting, character, and/or events (70% of the examination grade). The booklet contains space for planning and drafting the compositions, as well as for writing the revised work. (MM)

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GRADE 12 DIPLOMA EXAMINATION
ENGLISH 30

PART A: Written Response

GENERAL INSTRUCTIONS

This examination consists of TWO assignments. Read the **WHOLE** examination before you begin to write. Follow instructions carefully. Complete **BOTH** assignments.

TOTAL TIME: 2½ hours
Budget your time carefully.

		Page Number
MINOR ASSIGNMENT:	Personal Response Suggested time: 30-40 minutes Value: 30% of this examination	3
MAJOR ASSIGNMENT:	Literature Composition Suggested time: 100-110 minutes Value: 70% of this examination	10

You may use an English language DICTIONARY and a THESAURUS.

Space is provided for PLANNING AND DRAFTING and for REVISED WORK.

Please write your revised work in blue or black ink.

DO NOT WRITE YOUR NAME ANYWHERE
IN THE TEST BOOKLET

JUNE 1988

Instructions

Read the excerpt from *Teaching a Stone to Talk* carefully and thoughtfully before you start the writing assignments.

Read BOTH assignments before you start writing.

from TEACHING A STONE TO TALK

Once, many years ago, there was a child of nine who loved Walter Milligan. One Saturday morning she was walking in the neighborhood of her school. She walked and thought, "The plain fact is — as I have heard so many times — that in several years' time I will not love Walter Milligan. I will probably marry someone else. I will be untrue; I will forget Walter Milligan."

Deeply, unforgettably, she thought that if what they said about Walter Milligan was true, then the rest went with it: that she would one day like her sister, and that she would be glad she had taken piano lessons. She was standing at the curb, waiting for the light to change. It was all she could do to remember not to get run over, so she would live to betray herself. For a series of connected notions presented themselves: if all these passions of mine be overturned, then what will become of me? Then what am I now?

She seemed real enough to herself, willful and conscious, but she had to consider the possibility — the likelihood, even — that she was a short-lived phenomenon, a fierce, vanishing thing like a hard shower, or a transitional form like a tadpole or winter bud — not the thing in itself but a running start on the thing — and that she was being borne helplessly and against all her wishes to the certain loss of self and all she held dear. Herself and all that she held dear — this particular combination of love for Walter Milligan, hatred of sister and piano lessons, etc. — would vanish, destroyed against her wishes by her own hand.

When she changed, where will that other person have gone? Could anyone keep her alive, this person here on the street, and her passions? Will the unthinkable adult that she would become remember her? Will she think she is stupid? Will she laugh at her?

She was a willful one, and she made a vow. The light changed; she crossed the street and set off up the sloping sidewalk by the school. I must be loyal, for no one else is. If this is the system, then I will buck it. I will until I die ride my bike and walk along these very streets, where I belong. I will until I die love Walter Milligan and hate my sister and read and walk in the woods. And I will never, not I, sit and drink and smoke and do nothing but talk.

Foremost in her vow was this, that she would remember the vow itself. She woke to her surroundings: it was cold. Even walking so fiercely uphill, she was cold, and illuminated by a powerful energy. To her left was the stone elementary school, deserted on Saturday. Across the street was a dark row of houses, stone and brick, with their pillared porches. The porch floors were painted red or gray or green. This was not her own neighborhood, but it was her turf. She pushed uphill to the next corner. She committed to memory the look of that block, that neighborhood: the familiar cracked sidewalk, how pale it was, how sand collected in its cracks; the sycamores; the muffled sky.

Annie Dillard

MINOR ASSIGNMENT

Personal Response (Suggested time: 30-40 minutes)

The girl in the excerpt from *Teaching a Stone to Talk* resolves to be true and steadfast in her beliefs and affections as a means of confirming her identify.

From your experience or observation, how does commitment to a decision or a role affect the way in which an individual thinks and acts?

PLANNING AND DRAFTING

There is additional space for Planning and Drafting on pages 4, 6, and 8.

Minor Assignment

Personal Response

PLANNING AND DRAFTING

There is additional space for Planning and Drafting on pages 6 and 8.

Minor Assignment

Personal Response

REVISED WORK

There is additional space for Revised Work on pages 7 and 9.

Minor Assignment

Personal Response

PLANNING AND DRAFTING

There is additional space for Planning and Drafting on page 8.

Minor Assignment

Personal Response

REVISED WORK

There is additional space for Revised Work on page 9.

Minor Assignment

Personal Response

PLANNING AND DRAFTING

Minor Assignment

Personal Response

REVISED WORK

MAJOR ASSIGNMENT

Literature Composition (Suggested time: 100-110 minutes)

The struggle to maintain identity through commitment to personal beliefs, causes, or goals is a common theme in literature. The excerpt from *Teaching a Stone to Talk* offers one example of this theme.

FROM OTHER LITERATURE YOU HAVE STUDIED IN YOUR SENIOR HIGH SCHOOL ENGLISH COURSES, CHOOSE ONE OR TWO SELECTIONS IN WHICH THE AUTHOR EXAMINES THE STRUGGLE TO MAINTAIN IDENTITY THROUGH COMMITMENT TO A BELIEF, CAUSE, OR GOAL. WHAT MEANS HAS THE AUTHOR USED TO REINFORCE THIS THEME? CONSIDER HOW ELEMENTS SUCH AS CHARACTER, SETTING, CONFLICT, CONTRAST, SYMBOLISM, ETC., REINFORCE THE DEVELOPMENT OF THIS THEME. SUPPORT YOUR IDEAS WITH SPECIFIC EXAMPLES FROM THE LITERATURE YOU HAVE CHOSEN.

Before planning your composition, read the guidelines below. They are designed to help you select and organize your ideas.

Guidelines for Writing

- **CHOOSE YOUR SELECTION(S) CAREFULLY FROM THOSE YOU HAVE STUDIED IN YOUR SENIOR HIGH SCHOOL ENGLISH CLASSES.** You may choose from short stories, novels, poetry, plays, other literature, or films.
- **FOCUS YOUR COMPOSITION ON THE TOPIC.** Although the above topic is stated broadly, you should attempt to focus your discussion on the selection(s) you have chosen.
- **PLAN YOUR COMPOSITION CAREFULLY.** Decide on an appropriate method of introducing, developing, and concluding your composition. Plan to support and develop your ideas with appropriate and specific detail.
- **REVISE AND PROOFREAD YOUR COMPOSITION CAREFULLY.**

Major Assignment

PLANNING

The space below is intended to help you plan your composition. Write the name of the author(s) and the title(s) of the literary selection(s) you plan to use, and your thesis statement or controlling idea.

Author(s) and Title(s)
(or Source) _____

_____

_____

_____

Thesis Statement or
Controlling Idea _____

_____

_____

_____

_____

_____

There is additional space for Planning and Drafting on even-numbered pages.

Major Assignment

PLANNING AND DRAFTING

Major Assignment

REVISED WORK

There is additional space for Revised Work on odd-numbered pages.

CREDITS

From *Teaching a Stone to Talk* by Annie Dillard (Picador). Reprinted by permission of the author.

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ENGLISH 30: PART A

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ENGLISH 30: PART A